
Rodgers & Hammerstein's
Cinderella
YOUTH EDITION

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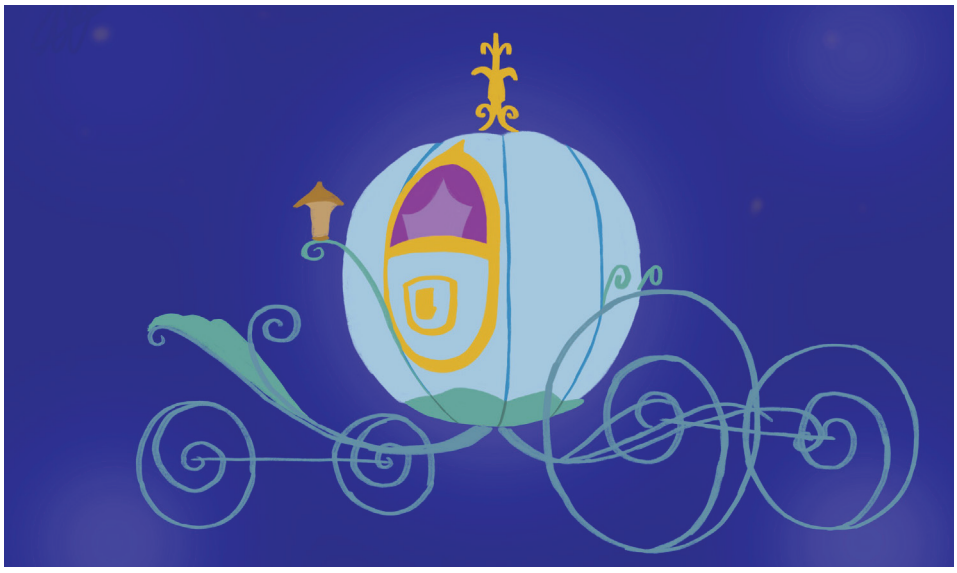
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Playbill

EDITORS: Claire Ales and Beatrice Cosgrove

THEATER DIRECTOR: Rebekah Rentzel

An Interview with the Directors

By Kate Houle

What drew you to Cinderella? Why did you want to do this production?

Rebekah: The advisory board of theater always suggests a couple different productions for a show. We really liked Cinderella because it was a show about hope, and a show about imagining a better world for yourself when you feel like you're in an impossible situation, which I think we see the world often. So this is a fun show that encourages us to dream big.
Greta: I like Cinderella because it is hopeful. And I have a personal connection to it, because I was in the show as a high schooler myself. I played the fairy godmother.

Talk a bit about the challenges of musical production.

Rebekah: The main challenge of a musical is just that the scale is so much bigger. I compare it to like, if a one act play is driving a speed boat, a musical is like being the director of a cruise ship. Learning all those different skill sets takes time and energy.
Greta: I think our biggest challenge, with it being in class like it is, is just time. I don't have as much time as I would like to work with each singer or work with each ensemble member to really get everything nailed down. We do the best that we can, and then each time we try to make it a little bit better.

What was the process of getting this show together like?

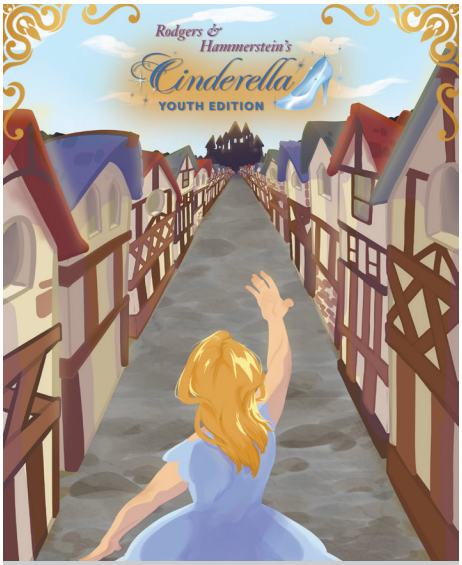
Rebekah: It's a long journey. We picked the show the year before. We consider it over the summer, and then during the year it's both a class during the day and design does an after school component. We started rehearsals in February, but had been talking and planning with the different department heads and with the school to make sure everything would work kind of all throughout the year.



Greta: We chose the show, and recruited people to join, and then we did auditions and casting. Rebekah takes care of all the blocking and like actor direction, and I work with kids on the singing parts and kind of understanding how to express their character through their singing, through both their technique and their expression.

What are you most excited for audiences to see?

Rebekah: I think the transformation is going to be really fun. I think watching Cinderella transform from her own little corner, her own little self, into kind of the fantasy version of how she imagined she could be is going to be really exciting.
Greta: I'm just excited for the audience to see the performers shining and being their amazing selves and bringing everything that they have to their characters.



Run Time:

Acknowledgements:

Director -
Rebekah Rentzel

Vocal Director -
Greta Cina

Technical Directors -
Elliot Allen and Olivia Hogan

Production Manager -
Laura Orris

Set Advisor -
Dan Liljedahl

Assistant Director -
Margaret Moe

Stage Managers -
Charley Cheatham, Maggie Jansen, Bahati Stalheim, Juniper Allen, Lillypa Xiong

Cinderella

Youth Edition

Cast

Cinderella - Alice Weiland
Prince - Ian Oberheide
Godmother - Annah King
Stepmother - Atlas Schultz
Joy - Elinor McAlpine
Portia - Rhoda Wonders
King - Xander Gottfried
Queen - Jordynn Marks
Herald - Areus Futrell

Ensemble
Azriella Barrett
Lilly Cannon
Makayla Eckhart
Titus Galbreath
Junia Green
David Griffith
Tahlia Guerrero (?)
Miles Harris
Oskar Helle-Morrissey
James Hietala
Zayne Huett
Jae Lind
Maddie Linstad
Rylan Merwin
Onyx Oberheide
Jarvez Robinson
Maren Sletten
Joseph Sierra-Zepeda
Ara Stender
Tal Weston
Nora Xiong
Chris Yang

Understudies
Cinderella, Godmother - Maddie Linstad
Prince, King, Herald - Oskar Helle-Morrissey
Stepmother, Joy, Portia - Rylan Merwin

Design Crew

Sets
Head - Jay Schulender
Leads - Onyx Oberheide, Kanon Koshino, Luci Hulson, Noa Calzada Villanueva
Techies - Kai Gottfried, Siri Nathan, Lynn Hamblin

Props
Head - Iyanna Kelley
Lead - Kaden McNamara
Techies - Markus Leuer, Miles Harris, Ananda Banks, Amelia Kelley

Lights
Heads - Asa Hannert Dawson, Moss Windingstad
Lead - Belle Hayek
Techie - Reede Bradtmiller

Sound
Heads - Joseph T. Schwartz, Moray Moore
Leads - Matteo Alejandro Provenzano, Emmett Hannert Dawson

Costumes
Heads - Kate Houle, Leo Scoggins
Leads - Lauren Harris, Isabel Best, Jordynn Marks
Techies - Gideon James, Cora Lewis, Marina Savolainen-Lee

Marketing
Head - Neve Dawson
Leads - Ahmed Nur Ahmed, Saw Eh
Techie - Liv Harris

Makeup/Hair
Head - Percy Walling
Leads - Ara Stender, Andres Moreno Abrego
Techies - Rosie Van Genderen, Cecilia Solis Monter, Lourdes Maldonado Gomez





Actor Bios



Cinderella - Alice Weiland
Alice has played major roles in OWL's productions of the *Addams Family Musical*, *Magic Flute*, and *Alice in Wonderland*. She has been involved in theater since she was seven.



Prince - Ian Oberheide
This is Ian's first production at OWL, but far from his first time in the spotlight: he has 6 years of experience in performance choir, and is excited to bring his singing talents to Cinderella.



Godmother - Annah King
Annah has designed for *Alice in Wonderland* at OWL, as well as 8 other productions outside of school. She has acted for an impressive 19 other productions across 8 years.



Stepmother - Atlas Schultz
Atlas has performed in three OWL productions; *Ragnasplosion*, *A Midsummer's Night Dream*, and *A Wrinkle in Time*, and has acted in community theater and their church's youth musical.



Joy - Elinor McAlpine
Elinor began acting in 9th grade. She played a minor role in *Anastasia*, played Demetrius in *A Midsummer Night's Dream*, and served as an assistant director for *A Wrinkle in Time*.



Portia - Rhoda Wonders
Rhoda has been involved in design for several productions at OWL, and helped direct *A Midsummer Night's Dream*. She has also taken on acting roles in the *Magic Flute* and *Snow Angel*.



King - Xander Gottfried
At OWL Xander has played Benny in *Snow Angel*, Philostrate in *A Midsummer Night's Dream*, and Acanthus in *Upstream*. He has also participated in many productions outside of OWL.



Queen - Jordynn Marks
Jordynn has been involved in theater as part of costumes as well as an acting role outside of OWL. This is Jordynn's first time acting with OWL theatre.



Herald - Areus Futrell
Bio...



Azriella Barrett
Ensemble
Bio...

Actor Bios



Lilly Cannon
Ensemble
Bio...



Makayla Eckhart
Ensemble
Bio...



Titus Galbreath
Ensemble
Titus was involved in design crew during middle school. This production is his first acting role, and he was inspired to take to the stage because of his sister.



Junia Green
Ensemble
Bio...



David Griffith
Ensemble
Bio...



Miles Harris
Ensemble
Bio...



Oskar Helle-Morrissey
Ensemble
Oskar has acted in OWL's productions of *Snow Angel* and *A Midsummer Night's Dream*. He played a leading role in a production of *Amhal and the Night Visitors* outside of OWL.



James Hietala
Ensemble
This is the first theater production James has participated in. He joined after seeing how much others enjoyed being involved.



Gwyneth Huett
Ensemble
Gwyneth is experienced in both the technical and dramatic aspects of theatre, having acted in four productions in and outside of OWL and being part of design for two others.



Ensemble - Jae Lind
Bio...

Actor bios



Maddie Linstad
Ensemble
Maddie has been involved in theater for three years as part of the design team. *Cinderella* will mark her acting debut with OWL theatre.



Joseph Sierra-Zepeda
Ensemble
Bio...



Rylan Merwin
Ensemble
Bio...



Ara Stender
Ensemble
Bio...



Onyx Oberheide
Ensemble
Onyx has acted in a production of Beauty and the Beast as one of the Bimbette girls, and has been part of OWL's set department for four years.



Tal Weston
Ensemble
Bio...



Jarvez Robinson
Ensemble
Bio...



Nora Xiong
Ensemble
Bio...



Maren Sletten
Ensemble
Bio...



Chris Yang
Ensemble
Bio...

The Challenges of Cinderella

By Kate Houle

In the show you are about to watch, there's a minute long sequence that took hours upon hours of work to pull off.

Producing a musical often comes with a unique set of challenges, especially for small theater companies. Everything that makes live theater worth seeing gets dialed up to 100 for a musical, but the amount of money and time theatres have to get a show together stays more or less the same. At OWL, musicals are only done every couple of years or so because of the complicated logistics and resources needed for them.

Cinderella is a particularly difficult show because of how much creativity is needed to make it work technically. You probably know how the story goes- pumpkin turns into carriage, mice turn into horses, and Cinderella's raggedy servant clothes turn into a ballgown. Well the time, talent, and thinking outside of the box it takes to make those things happen live on stage can not be understated.

Just like any other OWL show, Cinderella started rehearsals about two and a half months before opening. Actors learned their lines, songs, and dances in a class hour during the school day, while design crew took over the stage after school to build the technical components. This deviated from the norm for OWL theater, as actors and design usually work in tandem after school, but this time had to have a bit more of a learning curve incorporating all the elements of the show together once tech week arrived.

And there are a lot of different elements at play in Cinderella. One of OWL theater's biggest struggles is the lack of backstage space available for shows. Actors, set pieces, and run crew members all have to fit into about 40 square feet of space. This is even harder during musicals, since the ensemble ups the average number of actors, and therefore the amount of things that need to happen and fit backstage. You ever want to experience a true adrenaline rush? Try getting a large dining table around ten actors frantically changing out of simple town clothes to fancy palace staff uniforms in complete silence and dim lighting. It takes a certain kind of skill, and a lot of practice, to keep your wits about you during a scene transition.

But what about the things that don't happen backstage? In Cinderella, the fairy godmother appears and magically transforms everything with a wave of her hand. You don't get to know how we made that actually happen, as magicians have to keep some secrets, but know that it took a lot more effort than just saying some magic words— from the sets team coming in after school every single day for three weeks, to many chaotic and cramped practices with the costumes team to figure out how to get Cinderella's ballgown to spin just right.

"Build day [when we get most of our work done] did not go super well for us, so we had a lot of catching up to do after that," said sets head Jay Schluender, "Transforming the carriage was really difficult, but it was a fun challenge."

Impossible things happen every day, but there's a lot of people working behind the scenes to make those impossible things look good. Enjoy the show, and take a minute to appreciate the hard work it took to make it happen.



Binga

Cinderella sits down	A gown with frills and froufrou	A giant pumpkin appears	There's a lion	Ten minutes pass
Someone has multiple middle names	A shoe is too small	A maiden gets jealous of Cinderella	The cheese steward appears	The godmother does some magic
It's a lovely night	Something impossible happens	The prince is giving a ball! (Free space)	Love at first sight	Cinderella changes outfits
A thousand pounds of caviar	NEXT!	Someone makes a wish	Cinderella runs away	There's a glass slipper
People waltz	The king and queen disagree	There's a wedding	The step family makes fun of Cinderella	Herman?










ETC

